PROGRESS IN NEW YORK MEANS HOLES IN THE GROUND

And Ghosts of the Things That Were Dance About the Caverns Whence New Homes of the Cliff Dwellers Will Arise

By JANE DIXON.

PROGRESS and people in New York have turned what was once a perfectly safe and sane crust of earth into a giant sieve.

"Why, they gouge great holes in the earth over night," declared a stranger in the city. "To-day I passed by a building looking a trifle the worse for wear. Out in Cedar Bluff we would call it a mighty fine building, good for at least ninety-nine years. To-morrow I pass by the place where the building was. All that remains of it is some scattered piles of brick and a great chasm reaching well down into the bowels of the earth.

"I think there must have been what San Francisco insists on calling a 'fire,' but what the Washington bureau dubs a seismic disturbance. The building probably tumbled right on down into the depths.

"A few more to-morrows and I pass by again. Another hole has been added. This time the hole is upstanding. It springs right toward the heavens for about fifty stories and is encased in brick, mortar and steel girders. The hole in the air has been divided up into cubbyholes called modern office suites. Another skyscraper has come to help make the metropolitan skyline intricate."

An old New Yorker who listened to these remarks sighed.

"I saw one of the biggest existing holes along Broadway to-day," he said. "It was where the Hoffman House once stood. As I stood there looking into the empty earth space all that remained of a once brilliant institution the ghosts of the things it once was began to rise and people the great depression.

"There were racing men, politicians, financiers, artists, nobility, notables in every path where it is possible for fame or fortune to wave a palm leaf. At the Hoffman House bar, a stretch of polished mahogany which has been rubbed by the elbows of jockey and judge, tout and tenor, sport and statesman, one could meet almost any one and practically every one.

"There was Billy Edwards. Any one who knew the Hoffman House in its heydey remembers him. He was the spirit of the place squeezed into one personality. Before Billy became the presiding genius of the Hoffman he was a bright and shining luminary of the roped circle. Those who saw him perform said he was quite as handy with the uppercuts and the left jabs as he was with the glad hand. If you wanted to get the best tip on the correct thing in waistcoats or neckties you watched what Billy was wearing. If you wanted the best tip on to-morrow's winner at the track you watched how Billy was betting.

"The frequenters of the Hoffman House swore by Billy. They had a habit of selecting Billy to hold their bets for them. It was by no means unusual for him to have a roll of thousand dollar bills in every pocket.

"I remember meeting one of the old crowd not long ago. He was a student at Princeton and used to consider a visit to the Hoffman House during vacation an epoch in his career. He confessed to me that he always thought that the Little Church Around the Corner must be the church in Twenty-fourth street, because that was the only corner worth mentioning in New York.

"And to think there is nothing left of it all but a hole in the ground!"

Cheer up, my dear sir! Our children may be saying the same things of Columbus Circle.

Out in front of the particular cave in which I dwell this morning there was a nice smooth stretch of asphalt. This afternoon two long red-brown gashes crisscross the smooth stretch. Small clouds of earth are volleyed up into the air, fall, and add their bulk to the rapidly growing pile along the side.

I haven't the least idea what it is all about; everything in the cave seems to be running on schedule time, even the hot water. And sure I am that if I should descend in the lift and ask the trench boss what was the idea of all the digging he would be quite as much in the dark as I am. His business is to herd diggers and see that they dig. If they get one place nicely dug up he finds a fresh one for them. A man has to make good on his job, doesn't he? His job is digging, and he is taking no chances on getting the blue envelope.

Time was when a high board fence punctuated by the figures of men and boys with their eyes glued to knotholes signified a ball game. In the absence of enough money to ease gracefully past the ogre at the turnstile a friendly knothole was a friend indeed.

The knotholes of to-day serve quite another purpose, at least in the heart of the sieve district. A view through one of them is of a kind of a Royal Manhattan Gorge. Long iron arms holding huge metal buckets reach out and grab gobs of loose earth. Drills split the ear with the staccato complaint of steel against rock. There is the shout of teamsters and the creak of machinery. The burrowers are busy burrowing. Another hole is being added to the already unequalled collection of the city.

You are walking peacefully down the street, wondering if you will have roast pork and sweet potatoes or beefsteak smothered in onions for dinner. Some Tony rushes toward you waving a red flag and jabbering a strange jargon at your defenceless head.

You beat a retreat. No sooner are you in safety than a dull heavy boom, boom is heard directly in front of you. What is it all about? Are they trying out a new 16 inch gun over at Port Totten or are we being bombarded by the enemy?

Take courage, my lads. We are still in the hands of our friend and protector, Mr. Woodrow Wilson. No alien gun is getting our range. The noise that sounded so much like a hostile bombardment was only a blast registering a new hole in the sieve. Flocks of red flags fly through our streets. They are the outward and visible signs of progress—and holes.

There is the man who lives in Washington Heights. When the day's work is done he descends through a hole large enough to hold an elevator to the street. He hurries to a subway station and descends through a perpendicular hole to a large platform. Here he boards a train and is shot through several miles of horizontal hole to his station uptown, where he once more reaches the outer world through a hole.

In the holes beneath buildings folks are trading, working, playing, producing. There are sweatshops, there are mahoganied and Persian rugged offices, there are railroad hatches inhabited by human beings instead of rabbits, and there are glittering grills where pleasure seekers are dancing and dining and drinking and sipping.

If the true proportion of the people of New York who spend the majority of their time underground could be estimated the percentage would be surprising. But what can we do about it? Our city is so popular that people come here from all over the world, bringing their Lares and Penates with them. If we can't spread out fast enough there is nothing to do but to expand up and down as well as crosswise.

Outskirts of the trenches.

Holey ground at the Hoffman corner.

MUSICAL SEASON OF 1915-16 OPENS

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sonata in F sharp minor, and groups of compositions by Chopin and Liszt.

The announcement of six historical recitals by Ossip Gabrilowitsch has aroused marked interest, especially among piano teachers and students. The first of the six recitals will be given in Aeolian Hall on election afternoon, November 2, and the programme will be devoted to English, French, Italian and German clavier composers of the sixteenth, seventeenth and eighteenth centuries, including Byrde, Purcell, Couperin, Daquin, Rameau, Rossi, Scarlatti, Muffat, Mattheson, J. S. Bach, Handel, Ph. E. Bach, Haydn and Mozart. The second recital, on Saturday afternoon, November 13, will be devoted to Beethoven; the third, on Saturday afternoon, December 11, to the romantic composers—Schubert, Weber, Mendelssohn and Schumann; the fourth, on Tuesday afternoon, December 28, to Chopin; the fifth, on Thursday afternoon, February 24, to Liszt and Brahms, and the sixth, on Saturday afternoon, March 11, to modern composers, including Franck, Grieg, Mac Dowell, Rubinstein, Tschaikowsky, Rachmaninoff, Scriabine, Richard Strauss, Reger, Schoenberg, Debussy, Ravel and others.

Mme. Johanna Gadski will give her annual song recital in Aeolian Hall Friday afternoon, October 29. The prima donna's programme will include songs of Schumann, Schubert, Franz, Brahms, Liszt, Wagner, Wolff, Richard Strauss, Eugen Haile and Henschel. There will likewise be two compositions, "Marching Song" and "Requiem," by Prof. Paul Elsei, who will assist the singer at the piano. Mme. Gadski will start at once on a concert tour that will extend to the Pacific coast.

Harold Bauer will give his first piano recital of the season in Aeolian Hall Saturday afternoon, October 30. The pianist will play the Brahms sonata in F minor, the Schumann "Scenes of Childhood," Chopin "Polonaise Fantaisie," Cesar Franck "Prelude, Aria and Finale," Debussy "Estampes" and Saint-Saens "Etude en forme de Valse."

Clara Clemens-Gabrilowitsch is announced for a song recital in Aeolian Hall Saturday afternoon, November 6. The contralto will sing a programme of Russian compositions, among them Glinka's "Oh! Kindly Star," Borodine's "The Sea Queen," Rimsky-Korsakoff's "Song of the Shepherd Lehl," Rachmaninoff's "Floods of Spring," Arensky's "The Little Fish's Song," a Russian group and a Tschaikowsky group. There will also be two songs composed by Ossip Gabrilowitsch, who will accompany the singer.

Marcia van Dresser, who was heard last spring on her return from Europe, will give a song recital in Aeolian Hall on Thursday evening, November 4. The soprano will sing songs in German, French, Italian and English, among the composers represented being Brahms, Chausson, Wolf, Cyril Scott, Schindler and Horsman. Kurt Schindler will assist at the piano.

Arthur Herschmann, baritone, assisted by Richard Hageman at the piano, will give a song recital in Aeolian Hall on Saturday evening, November 6. Mr. Herschmann, who gave a recital last season and was heard recently as soloist at an orchestral concert in Carnegie Hall, will sing four groups of songs in Italian, French, German and English. In addition to works of Faure, Hue, Paulin, Bach, Wolf and others, the barytone will sing among other numbers, "Twilight," by W. R. Cowles; "Her Eyes Twin Pools," Burleigh; "Give Me the Sea," Woodman, and the first performance in America of "Buona Zaza," by Leoncavallo.

Fresh from her summer of strenuous camp life, radiating a pure joy of living, Mme. Olive Fremstad is preparing for her New York recital, which will take place in Aeolian Hall on Thursday afternoon, November 4. The diva, so long a favorite at the Metropolitan, began her concert tour on October 4 at Rochester, N. Y., and will be heard as far West as Lincoln, Neb., before returning to New York in time for her recital. Immediately after her appearance here Mme. Fremstad will leave for Chicago, where she will sing the leading roles in Wagnerian opera at "guest" performances with the Chicago Opera Company. Recitals in cities as distant as Houston, Tex., will occupy her after her season in opera.

Beginning Sunday afternoon, November 7, a series of three subscription concerts will be given in the Harris Theatre by the Orchestral Society of New York, of which Max Jacobs is conductor. The two subsequent concerts will take place on December 12 and January 16, besides which there will be a series of three concerts in Brooklyn. The Orchestral Society is an American organization whose members have been drafted from the New York Symphony, the Philharmonic and the Manhattan Opera House orchestra and aims to introduce at each concert an American artist and perform an American composition, thereby encouraging and promoting native talent. Max Jacobs, who for several seasons past has been giving chamber music concerts with his quartet and conducting the Brooklyn Philharmonic Club, has been appointed conductor of the society for a period of three years after his appearance as conductor at their initial concert in Carnegie Hall. The assisting artist at the first concert will be David Hochstein, the young violinist who created a favorable an impression at the recital he gave last year which served to introduce him to New York audiences, when he was hailed as a delightful musical surprise.

Maximilian Elser, Jr., announces that Ernest Schelling, who will be one of the busiest of the pianists this year, will give his first recital of the season at Carnegie Hall the afternoon of Wednesday, November 17. Other recitals by Schelling later in the season will be given in Aeolian Hall. Some novelties are promised by Schelling's manager, and inasmuch as it was through this great pianist that "Goyescas," by Enrique Granados, was accepted for presentation at the Metropolitan this coming season it is natural to suppose that the Spanish composer will be well represented on Schelling's programmes. Schelling discovered Granados and introduced his works to America. It will be after the first three preliminary weeks of a transcontinental tour that Schelling will come into New York for this Carnegie Hall matinee on November 17.

May Peterson, who is being featured by the Music League of America, will be heard in a song recital at Aeolian Hall on Thursday afternoon, October 28.

Albert Spalding, the American violinist, who has just returned from a successful Southern trip, where he appeared in Richmond, Washington and Baltimore, will give his first New York recital of the season in Aeolian Hall next Thursday afternoon. He has chosen a programme that should appeal to lovers of the violin. During the season he will be heard in a new suite that he composed last summer. This suite is in four movements. His programme will be as follows: Sonata in A for piano and violin, Cesar Frank; Sarabande, Double and Bourree, Johann Sebastian Bach; Sonata in D, Georg Friedrich Handel; Havanaise, Camille Saint-Saens; Berceuse, Albert Spalding; Alabama (plantation melody and dance), Albert Spalding; Ballade et Polonaise, Henri Vieuxtemps.

Dr. Karl Muck has already arranged the programme for the first two concerts of the Boston Symphony Orchestra in New York Thursday evening, November 4, and Saturday afternoon, November 6. Thursday evening he will play Brahms's Symphony in E Minor and Schumann's overture "Manfred." Richard Strauss's "Death and Transfiguration" and Dvorak's overture "Husitska." Saturday afternoon he will play the seventh symphony of Beethoven, Ravel's "Ma Mere l'Oye," Loeffler's "The Death of Tintagiles" and Liszt's "Les Preludes."

Under the auspices of the Order of Rostradamus a grand concert will be given on Sunday afternoon, October 31, in the grand ballroom of the Hotel Astor, New York. The proceeds of the concert will be for the benefit of the widows and orphans of the German, Austrian and Hungarian soldiers who have fallen on the field of battle. Among the artists who will appear are Mme. Johanna Gadski, Margarete Ober, Marie Mattfeld, Johannes Sembach, Herman Weil, Otto Goritz and Albert Reiss. The distinguished German pianist, Carl Friedberg, will contribute a group of solo pieces to the programme.

At her concert in Carnegie Hall, Sunday afternoon, October 31, which will be her only appearance in New York this season, Mme. Melba will have the assistance of Beatrice Harrison, 'cellist; Robert Parker, American barytone, and Frank St. Leger, pianist. Mme. Melba will sing the mad scene from "Hamlet," Charpentier's "Depuis le Jour" from "Louise," the adio from Puccini's "La Boheme," Depare's "Chanson Triste," Bemberg's "Chant Ventien" and Arditi's waltz song, "Se Saran Rose."

The Kneisel Quartet will play for the People's Symphony Club on Saturday night at the Washington Irving High School, in an auditorium which has a greater seating capacity than Aeolian Hall. The quartet will play in addition to a Brahms quartet (A minor, op. 51, No. 2), a quartet of Maurice Ravel in F major. Willem Willeke will play a 'cello sonata by Archangelo Corelli. The usual lecture by the musical director, Franz X. Arens, will consist of an exposition of the "Significance of Musical Form," with special reference to one of the numbers on the programme.

The Adele Margulies Trio enters upon its twelfth season on November 23. The other two concerts which it will give in Aeolian Hall take place on January 18 and February 29. The organization consists of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and, in place of Leo Schulz, who has withdrawn from the trio, the eminent 'cellist, Alwin Schroeder, formerly of the Boston Symphony Orchestra.

The Symphony Concerts for Young People will be given at Carnegie Hall on six Saturday afternoons, beginning November 20, and the other dates of the series are December 18, January 22, February 5, February 26 and March 11. The annual Christmas concert will occur on the afternoon of December 18, when the choir of the Cathedral of St. John the Divine will assist, singing Christmas carols. The season's soloists thus far announced include Percy Grainger, Micha Elman and Josef Hofmann. A special programme devoted to the compositions of the great masters, which have been inspired by the dramas of William Shakespeare, is also to be presented. As in previous seasons, Mr. Damrosch will elucidate the musical form and special characteristics of the principal orchestral works to be performed, with explanatory remarks at the piano. The especial attention of subscribers is called to the fact that the new office of the Symphony Concerts for Young People is now located on the twelfth floor of the Aeolian Building, 33 West Forty-second street.

The first of the season's series of "Explanatory Talks" at the piano, delivered by Walter Damrosch to the Music Lovers Club, will take place Monday, November 1, at 3 P. M., at the Cosmopolitan Club, 135 East Fortieth street, and not, as heretofore, at the Little Theatre.

The Kneisel Quartet announces its twenty-sixth annual series of subscription concerts in New York, which will take place at Aeolian Hall on November 9, December 7, January 11, February 8, March 7 and March 21. The subscription is unusually large this year and includes a number of new applicants. Dr. Kneisel has prepared an interesting list of compositions from which the programmes will be made up, which include several works new to New York audiences, as well as the important classics. Among the novelties heard for the first time may be mentioned a quartet in D minor, op. 56, by Sibelius, and one by David Stanley Smith in A major, op. 37, which is still in manuscript. Quartets by Maurice Ravel and Max Reger will be heard again after an absence of some years, and the Chopin sonata for violoncello and piano, op. 65, is scheduled. Announcement will be made later regarding the assisting artists, but it is expected that they will include Mr. Bauer and Mr. Gabrilowitsch, two masters of ensemble playing.

Genia d'Argarioff, a Russian barytone, and Marguerite Berizi, French lyric soprano, will give a concert at Aeolian Hall the evening of November 5, with the assistance of the Russian Symphony Orchestra, under the direction of Modest Altschuler. In addition to groups of songs, both artists will be heard in scenes from "Boris Godounow" and "Eugene Onegin," which will be sung in costume.

THE ELECTRIC LIGHT'S BIRTHDAY

OF all the marvels Edison has wrought, putting the Waltz into the Great White Way is perhaps the greatest. It is therefore not without reason that the celebration of Edison day, on October 21, this year, will be mainly an exposition of the wonders of incandescent lighting. For once a year the great army of electrical workers glorify their leader with high jinks.

Edison day is not a commemoration of the inventor's birth, but of the anniversary of his first successful attempt to make a carbon filament glow inside of a glass bulb by running a current of electricity through it. That was on October 21, 1879, and the story of the development of the incandescent light after that experimental triumph is fully as wonderful as the experiment was, though that itself was the culmination of fifteen months of continuous toil.

The filament he used then was simply a scrap of paper which he had baked in an oven till all its elements had passed away excepting its carbon frame work, for this was before he had discovered the availability of carbonized bamboo. After its discovery the latter substance was used for about ten years in making filaments for commercial lamps. This was followed by the "squirted" filament employing carbonized cellulose in one form or another.

Next came the metalized carbon filament, then the pressed tungsten filament, and finally the special form of drawn tungsten wire used in modern Edison Mazda lamps. Working down from a consumption of four or five watts of electrical energy per candlepower in Edison carbon filament lamps to the standard a few years ago of 3.10 watts per candlepower, the Mazda lamp has brought this down in about five years to about one watt, while in the large sizes of Mazda gas filled lamps, the reduction in current consumption has reached the low level of nearly a half watt per candlepower.

Edison practically began his experiments in electric lighting in September, 1878. Just previously to this he had returned from a visit to a Connecticut factory where an electric arc lamp was used, which concentrated his thoughts on the subject of lighting by electricity, and he determined to tackle the problem. Speaking of his entrance into the field, Edison has said: "In those days it was easy to see what electric lighting needed—it wanted to be subdivided. The lights were too bright and too big. What we wanted was little lights and to distribute them to people's houses like gas."

Of the two systems before him, the voltaic arc and the incandescent, Edison chose the latter as the practical one for the subdivision of electric lighting into little units. The discovery of the proper substance and method for securing the incandescence proved the sticker. The almost boundless scope of his investigations, which is so characteristically epitomized in his remark, "We tried various things," is evidenced in some measure by the patent records.

The substances that were experimented with included electric arc light carbon (made into paste and rolled into threads), cotton thread, vulcanized fibre, jute, palm fibre, grasses, carbonized flax, threads made of lamp black and tar, charcoal, hemp, soft paper, fish line, various combinations of paper and tar, linen, cardboard, celluloid, box wood, cocoanut hair and shell, shavings from hickory, bay wood, rosewood and a thousand or more other varieties of wood, lamp wick, punk, cork, bamboo fibre. The practical filament was finally found in the fibre growing just under the outside hard surface of a certain variety of bamboo.

Commenting on the stirring scenes in the laboratory at the time of the discovery, Mr. Edison says: "We sat and looked, and the lamp continued to burn, and the longer it burned the more fascinated we were. None of us could go to bed, and there was no sleep for over forty hours. We sat and just watched it with anxiety and growing elation.

"It couldn't be put on the market, of course, but it showed unmistakably that electricity could be used for incandescent lighting. I spent about $40,000 in bringing the investigation up to that point; and yet in a way, this was only the beginning. A little later we placed several hundred paper filament lamps on the market. Although people liked them, I knew we could do better. So I began a hunt for the right kind of carbon. Men were sent all over the world to collect grasses and fibres that looked promising. They brought back several hundred, and out of the lot I selected a certain kind of bamboo that grows in Japan. We made filaments out of that for nine years."

In regard to installing his first central station, the old Pearl street station in New York city, he has said, "You cannot imagine how hard it was. There was nothing that we could buy or that anybody could make for us. There were no high speed engines, and the manufacturers said they were impossible."

Mr. Porter, of the old Porter-Allen Engine Company, built for Edison his first high speed engine of 150 horsepower and 700 revolutions a minute. Edison says: "We set the machine up in the old shop, and as we had some idea of what might happen, we tied a chain round the throttle valve and ran it out through a window into the woodshed, where we stood to work it.

"It ran, oh yes, it ran. Every time she turned over she shook the firmament and tried to lift the whole hill with her. Toned down to 350 revolutions, she ran satisfactorily and everybody said, 'Why, how beautifully she runs, and how practical such an engine is.' Now don't you know I knew they would say that? Didn't you ever find out that trying to do the impossible makes about half the impossible seem easy?"

While this work was going on in the shop underground mains were being laid in New York. "During this period," says Edison, "I used to sleep nights on piles of pipe in the station." Finally, the great day for trying out the system arrived. "We started one engine and all was well, and we had 500 ohms resistance. Then we started another engine and threw them in parallel. Of all the circuses since Adam was born, we had the worst then.

"One engine would stop and the other would run up to about 1,000 revolutions. Then they would see-saw. When the circus began, the gang bolted and kept running for a couple of blocks. What was the matter? Why it was those Porter governors! By connecting all the governors together the engines were finally made to behave.

All this work paved the way to the original scientific investigation in the lighting field now being carried on in the research laboratories of the General Electric Company by a large corps of lighting experts and scientists. The technical skill employed to improve constantly electric lamps and lighting embraces every phase of associated invention, design and manufacture. Practically every branch of science and engineering is represented in this work of experimentation, testing and development.

Edison has emphasized the value of continuous research work. "No invention is perfect," he says," and the incandescent lamp is not an exception. Light without heat is the ideal, and that is still far off.

"The electric incandescent lamp of to-day is the cheapest form of filament that has ever been produced, but some day it will be cheaper and colder than it is. There is a good deal of truth in the saying that the firefly is the ideal. It is, so far as coldness goes. But its color is against it.

"You couldn't use a thousand candle firefly to match colors, and you wouldn't want the insect to light up a street, because his light would be a hideous greenish yellow. But some day we will get reasonably near the firefly for efficiency without copying his disagreeable color. The task needs much investigation, much research of the kind we did in 1879. The research that we began then is still going on, and it always will go on. Somehow, each new discovery opens up the way to another."

It is interesting to recall that when the public parks of this city were first lighted by electricity it was predicted that the trees would sicken and die because of not being able to secure what trees need as truly as human beings, namely their sleep. But the electric lighting was continued and the trees are still alive and well.